

592 She was fairly pretty, very quiet and reserved towards us, and enjoyed
357 helping my mother with the babies, supervising the work of the servant
girls and valeting my father. Ngwe Yin, who came to us as a very attractive girl with a reputation for being unmanageable even at a young age, always chose the task of taking us for walks in the evenings so that she could put on her nice clothes. She took us wherever she liked, or she sat with us at meal times and let us be as naughty as we wanted while she indulged in repartee with my father's clerks or chauffeur. Mya Shwe was my contemporary and playmate; she went to school while I was in boarding school but cut short her attendances the day I came home, irrespective of differences in our school calendars.

357 When A-Kyi was about nineteen it was announced to us that she
584 was to be married to my father's clerk, Maung Hla Bu. This young man was a favourite of my parents and had been a constant admirer of A-Kyi, helping her to make the beds when my father took the whole family on tours, but awaiting the graciousness of my parents before he dared to ask for her in marriage. My mother gave A-Kyi a small trousseau and a few pieces of jewellery, and they were married shortly before my father got a posting to another station. When a child was born, Mya Shwe, who had outgrown her days as a playmate for me, went to stay with them. Ngwe Yin, the beautiful girl, continued discontentedly for about a year, and then she eloped with a student protégé of my father's. I don't think either of my parents were very shocked at this.

357 My memories of the girls who worked for us are happy enough only
565 because my mother had been brought up in Grandfather's house where everyone was taught to do things for herself; in her character also was a pervading sense of tolerance. In some minkadaws' houses, however, I have seen two girls kneeling with soap and towel outstretched, while the mistress bathed herself. In more cheerful but no less aristocratic-minded households a meal laid ready on the table is the signal for one girl to get under the table and fan the mosquitoes off the legs of the family, and another to play the gramophone right through the meal. My gay young uncle San Lin extended the domestic duties of his girls to the learning of modern songs which he liked, and he did his morning dressing to the accompaniment of his servant girls with powder on their faces and jasmine buds in their hair, swinging their feather brooms to the rhythm of modern love songs.

592 A-Kyi and A-Shwe and all the girls we had before and after them
431 bring back memories of the household articles which made with them a
513 background never recovered in our later Rangoon days. My mother,
286 like all minkadaws in the districts, did not depend on a big bazaar and
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shops to supply her with goods, but took a special pride in buying each product from the town where the best quality of it was manufactured. She could do this either by my father's being posted within its district, by going there on a pagoda-visiting expedition, or by having relatives posted there; and a survey of all the household possessions I can remember makes a cross-section of Burmese crafts. All our blankets were Burmese *saungs*, good stoutly woven cotton pieces, about 7 feet long and 4½ feet wide. We had single ones of red, black and yellow stripes which looked very bright and barbaric; they came from the Chin Hills. We used these in the hotter months. During the colder months we used thicker *ok-saungs* which we got from Pakokku; they were 14 feet long and used doubled, with a fringe at both ends. These were woven very strong and white, with bold red stripes on them in pleasing combinations. All these *saungs* washed more and more beautiful to our childish eyes. My mother had a big collection of them in wooden chests and some of them have lasted 30 years and are still beautiful.

She was also very jealous of her collection of *hpyas*, mats for sleeping or sitting on, woven closely of the fibres of a reed called *thabaw*, or, finer still, of the outer skin of a grass-like plant, the *thin*. These light and flexible mats or *thinbyu* came from Laymyethna, "The Town of Four Faces". They were equally smooth on both sides and had velvet borders piped on, broad at one end and narrower at the other, to distinguish the head end for nobler use, and to be sure of always resting the feet on the same ignoble end. We had them in big sizes for the beds and for afternoon naps on the verandah, and smaller sizes for prayers and for visitors to sit on. My mother kept them in rolls, five or six rolled together according to quality, covered with a cylinder of ticking and stood end up along her dressing-room.

Although we used imported crockery for the table we could not do without Burmese pottery for other purposes. Water-pots and goblets of light pottery from Twante, near Rangoon, were necessary to keep the water cool. There must be special pots for the altar water, for washing faces, for drinking water (in which pot, however, we kept a sand filter bought from Rangoon), and goblets in all bedrooms. For baths we had big black voluminous jars from Upper Burma, of a less porous pottery with a salt glaze on it, about 30 inches high and wide-mouthed. Smaller ones like these were kept for pickling mangoes and other green fruits. In the kitchen also, the modern aluminium pots would not do for such purposes as cooking acid leaves and fish curry that had tamarind in it; an earthen pot was always used for *chimbaung*, roselle leaves. Moreover, the *salaungbon*, or cover, of an earthen pot can always be used for baking fish paste, a daily

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291 in the weave. These were produced in smoky blues, ambers and dull greens so beloved of elderly Burmese ladies.

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438 Silk weaving is one of the old industries of Burma, but the yarn is mostly imported, for the rearing of silkworms, like fishing, is a form of taking life. Fortunately, around Prome on the central Irrawaddy, there live a tribe of hill people called Yabeins who are animists and may safely cultivate the *po-sa*, worm food mulberry tree. The silk from here is coarse, but is used for the weaving of the most elaborately patterned silks called *cheik*. These valuable pieces are used for wedding skirts and ceremonial wear. Few people possess more than one *cheik* skirt; the great number of spools—a hundred or more—necessary to produce the intricate patterns in minute waves of blended colours makes the prices vary from Rs. 40/- to Rs. 400/- per piece, a high price compared to the present imported silks. All the weaving is done by handlooms, rectangular frames about five feet long, holding the warp threads of four yards in length and 40 to 45 inches in width, operated by girls sitting on high stools, raising the alternate threads by a foot-pedal, and banging the pushboard against the woven threads each time they throw the spool across by pulling on a cord, producing eventually an *ok*, a book, a piece for two skirts folded flat and stiff like a book.

With imported yarns dyed with native vegetable dyes, the weavers at Mandalay, Amarapura, Prome and Shwedaung, Kyangin, Tavoy, Kindat and the Yaw valley produced silks of exquisite pinks, blue-greys, gold and amber, strong reds and purples, dull dirty greens, all from the sunset skies, water-vegetation, birds and trees, never fading: *pan-nu*, *kho*, *mi-go*, *hpet-hpu*, *ma-yan*, *pann-hsi*, *payin*, *kyet-thway*, *yay-hnyi*, *a-sein-bok*: tender flowers, dove, smoke, leaf-bud, marian seed, prawn oil, amber, cock's blood, slime-moss, rotten vegetation. Plain colours, checks, stripes and geometrical designs all cost only Rs. 3/- or Rs. 5/- or, perhaps, Rs. 10/- per piece and could be washed forever. No wonder Kyi-Kyi did not understand why we bought imported silks. She did not understand the desire for novelty, for frivolity of birds, giant flowers or sprouting fruit such as are never seen on land or sea.

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tells us that the American Indian chief was in a state of great alarm lest his soul might be carried off with his picture. A notion of the same kind appears in the Chinese custom of getting a priest to put in the pupil of the eye, a method which often has rather a ghastly effect when the reverend gentleman is not skilful. Similarly, every Chinese-owned craft, from the sampan to the English-built iron screw steamer, has a couple of eyes painted on its bows, in order that it may see the way. Down in the Straits, and in all places where there are many Chinese, the local steamers, whoever their owners may be, are all endowed with eyes. Were they not so favoured, no Chinaman would travel with them as a passenger, or send any of his goods aboard of them. The Burman is not troubled with any such fantastic notions, and has no objection whatever to sitting for his portrait, only, as King Mindôn said to Yule, they prefer a flattering likeness to an exact one. It is seldom, however, that a Burman has a picture gallery in his house, and the village artist usually confines himself to vivid-coloured sketches for the funeral of a pôngyi, or to be hung round the mandut, where the great people sit to look on at a play. The drawing and the perspective are naturally a little faulty, but the details are usually worked out with very creditable skill.

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Thus wandering about, seeing what his neighbours are doing, with an occasional visit to the monastery to have some edifying talk with the religious, the villager may spend the time very comfortably. Oftenest however, he stays at home, and waits for visitors to drop in and have a little gossip. The goodwife always has a little shop in the lower part of the building. There is hardly a single house in the whole village where something is not offered for sale: a few dried fish, betel-nut, with the fresh green leaves, lime, cardamoms, and cutch, all ready for making up, half a dozen cocoa-nuts, or perhaps some twopenny-ha'penny knives, looking-glasses, coloured tumblers, and paltry Manchester goods, or where there are many girls about the house, a few home-made lungyis and pasos, waist-cloths, woven at odd times in the loom which stands in the yard or in a corner of the verandah of every house. The stock-in-trade is

used for the para-baik, or note-books, is got—the leaves of which the caterpillars will eat ; but the silk thus obtained is much coarser, and recourse is had therefore to the mahlaing-bin only when the mulberry-bushes give out. In any case, however, it is undeniable that, as yet, the silk produced in Burma is of a very inferior kind. It is rough and coarse ; but it is all the better suited for the strong lungyis and pasos in use for ordinary every-day wear among the people, the finer fabrics all coming from China or Manchester.

The whole process of growing the silk is of the simplest possible character, and is exactly suited to indolent people who have no conscientious objections to the killing of the pupæ. Silk can, indeed, be spun from the cocoons, out of which the moths have escaped ; but it is very much coarser even than the ordinary silk, and commands somewhat less than half the price. Except the occasional trouble of strolling out for a few leaves, there is almost nothing to be done ; and the whole operations are carried on in the rickety bamboo hut of the cultivator, within a yard or two of the place where his food is cooked. The caterpillars do not seem to care a bit for the smoke or the dirt ; and the pupæ are equally callous to the fumes of tobacco which circle about them constantly during the few days that remain to them before they are stewed. The female moths are placed upon pieces of coarse cloth, with palm-leaf lids put over them. The eggs stick to the cloth, and form a compact little circle. A day or two over a week suffices to produce the larvæ, and these are then thrown upon flat trays, made of strips of bamboo plaited closely together, and guarded by a slightly raised edge. For four or five days the little caterpillars are fed on finely-chopped mulberry-leaves, the tenderest that can be found. After that they change their skins, and, beyond getting plenty of leaves, do not receive much attention. They are sturdy creatures, and they would need to be, for they are often very roughly treated. The trays are scarcely ever cleaned, and if the larvæ are to be shifted from one tray to another, they are scraped up in handfuls and thrown down as if they were so many chips of wood. Gauze or mosquito netting is usually thrown over the trays to keep away the ichneumon flies, which otherwise would deposit

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231 their eggs in the silkworm's back and kill him. In about a month's time the caterpillar is full grown. He is then bundled into a fresh tray, in which there lies, wound about in the form of a spiral, a narrow-plaited bamboo strip. The ripe larvæ are thrown into this with as little ceremony as if they were pebbles. In about a day's time they have spun their cocoons, fastening them to the strips of bamboo. These are torn off and kept in baskets for a day or two, when a pot with water in it is filled with the pupæ, and then set to simmer over a slow wood fire.

293 From a triangle over the pot is suspended a small bamboo reel, and down below, near the pot, is a wooden cylinder. The reeler is usually a girl. She fishes about for a time in the simmering vessel, and, catching a few threads of silk, passes them over the reel and down to the cylinder, to which they are fastened. She then turns the handle of the cylinder, winding on the silk, and at the same time constantly fishing up and fastening on new filaments, which she does by means of a light bamboo double-pronged fork. Not the least trouble is taken to keep the silk clean. Any rubbish that may be floating on the surface of the water is wound on to the cylinder without an attempt being made to disengage it. When all the silk has been got off the cocoons, and wound on to the cylinder, the pupæ are taken out of the water and fried in oil to furnish a dish for the family dinner. They are not by any means unpleasant, tasting, barring the oil, very much like roasted chestnuts; and indeed the dish is considered a great dainty.

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The silk-growers mostly sell their silk. A loom is to be found in almost every Burman's house in the country; and in Prome and Shwe-daung, as being close to the place where the silk is produced, great quantities of articles of dress are made for sale. The native-grown silk is only used for everyday clothes of simple patterns, the more elaborate being all worked from imported Chinese silk. The silk is bought raw, the separate filaments twisted into a thread by means of a wheel, and then made up into hanks; these are boiled in soap and water, and are then ready for the dye. The commonest colours are green, yellow, orange; different shades of red and light blue; black and dark blue are only in

favour with the Shans. The dyes are obtained from various jungle seeds, roots, flowers, leaves, and barks; the yellow dye obtained from the wood of the Jack-tree (*Artocarpus integrifolia*) being reserved for the monkish robes. After being dyed, the thread is unwound again. The weaving machine is very much like the old hand-loom still occasionally seen in out-of-the-way parts of England. The operators are almost always young women, and they are very clever at working the treadle and shooting through the shuttle, while talking all the time to village gossips or admiring swains. Some of the tameins, made for the richer women, are extremely intricate in pattern and require between twenty and thirty shuttles. The treadle raises and lowers the alternate threads of the warp. Except the rough dresses and the most complicated in pattern, however, not many native-made clothes are worn now. The townspeople prefer the showy and cheaper imported articles, and, though the Manchester goods are too frequently "doctored" and do not last long, yet this does not trouble the Burman much, for he is fond of a change of dress, and, unless he is very poor, will never wear a paso, except about the house, after it has been washed. All the more elaborate designs are, however, native made. The "dog's tooth" pattern is almost confined to Amarapura or Sagaing court looms, and since the fall of the monarchy is hardly seen at all. The acheit paso or tamein, of a complicated, wavy, sprigged design, which middle-aged Burmans remember as being the cherished object of desire of their young days, is now considered rustic. Young Rangoon will tell you that you may always know a taw-tha (a jungle wallah) at the pagoda feast by his wearing an acheit paso and nothing else except his turban; and although the waist-cloth may cost from 150 to 400 rupees, that does not redeem it in the town-bred youth's eyes.

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XIV

WOMEN

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a boy who cannot. If there were more nunneries, there would be more education among the women ; here is cause and effect. But there are not, so the little girls work instead. While their brothers are in the monasteries, the girls are learning to weave and herd cattle, drawing water, and collecting firewood. They begin very young at this work, but it is very light ; they are never overworked, and so it does them no harm usually, but good.

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The daughters of better-class people, such as merchants, and clerks, and advocates, do not, of course, work at field labour. They usually learn to read and write at home, and they weave, and many will draw water. For to draw water is to go to the well, and the well is the great meeting-place of the village. As they fill their jars they lean over the curb and talk, and it is here that is told the latest news, the latest flirtation, the little scandal of the place. Very few men or boys come for water ; carrying is not their duty, and there is a proper place for flirtation. So the girls have the well almost to themselves.

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Almost every girl can weave. In many houses there are looms where the girls weave their dresses and those of their parents ; and many girls have stalls in the bazaar. Of this I will speak later. Other duties are the husking of rice and the making of cheroots. Of course, in richer households there will be servants to do all this ; but even in them the daughter will frequently weave either for herself or her parents. Almost every girl will do something, if only to pass the time.

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They have no accomplishments. They do not

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369 holder is then buying his or her provisions for the day, and the people crowd in thousands round the sellers. Everyone is bargaining and chaffing and laughing, both buyers and sellers ; but both are very keen, too, on business.

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286 The cloth and silk sellers, the large rice-merchants, and a few other traders, cannot carry on business sitting on a mat, nor can they carry their wares to and fro every day in a basket. For such there are separate buildings or separate aisles, with wooden stalls, on either side of a gangway. The wooden floor of the stalls is raised two to three feet, so that the buyer, standing on the ground, is about on a level with the seller sitting in the stall. The stall will be about eight feet by ten, and each has at the back a strong lock-up cupboard or wardrobe, where the wares are shut at night ; but in the day they will be taken out and arranged daintily about the girl-seller. Home-made silks are the staple—silks in checks of pink and white, of yellow and orange, of indigo and dark red. Some are embroidered in silk, in silver, or in gold ; some are plain. All are thick and rich, none are glazed, and none are gaudy.

[437] There will also be silks from Bangkok, which are of two colours—purple shot with red, and orange
[286] shot with red, both very beautiful. All the silks are
[291] woven the size of the dress : for men, about twenty-eight feet long and twenty inches broad ; and for women, about five feet long and much broader. Thus, there is no cutting off the piece. The anas, too, which are the bottom pieces for a woman's dress, are woven the proper size. There will probably, too, be piles of showy cambric jackets and

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443 gauzy silk handkerchiefs ; but often these are sold
● 286 at separate stalls.

But prettier than the silks are the sellers, for these are nearly all girls and women, sweet and fresh in their white jackets, with flowers in their hair. And they are all delighted to talk to you and show you their goods, even if you do not buy ; and they will take a compliment sedately, as a girl should, and they will probably charge you an extra rupee for it when you come to pay for your purchases. So it is never wise for a man, unless he have a heart of stone, 443 to go marketing for silks. He should always ask a lady friend to go with him and do the bargaining, 562 and he will lose no courtesy thereby, for these women know how to be courteous to fellow-women as well as to fellow-men.

443 In the provincial bazaars it is much the same.
369 There may be a few travelling merchants from
438 Rangoon or Mandalay, most of whom are men ;
442 but nearly all the retailers are women. Indeed, speaking broadly, it may be said that the retail trade of the country is in the hands of the women, and they nearly all trade on their own account. Just as the men farm their own land, the women own their businesses. They are not saleswomen for others, but traders on their own account ; and with the exception of the silk and cloth branches of the trade, it does not interfere with home-life. The bazaar lasts but three hours, and a woman has ample time for her home duties when her daily visit to the bazaar is over ; she is never kept away all day in shops and factories.

Her home-life is always the centre of her life ;

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124. LASHING THE ROOF-POLES

these (No. 16). Frequently the water-stand is a separate erection, opening into one of the lower bays. There are several kinds of roof-thatch, of which the commonest is *thekki*, a broad-leaved grass, bound on sticks of split bamboo. The leaf of the *dant*-palm makes the best thatch. The large leathery leaf of the *in*-tree is also used. A roofing material called *wagdi* is made of bamboo shingles, of which

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strips are held together by three or four wattles, handy for tying to the rafters. This material is less inflammable than *thekki*. Tiles and modern wooden shingles can only be used on strong roof-frames. Floor-mats of the stoutest kind are plaited of the outer silicious rind of the bamboo (*ant-dyaw*). Common mats are plaited of the inner fibre split into withes, one half to three-quarters of an inch broad, and about one-twentieth in thickness. Finer and more pliable mats are made of the reed *shabdu*. The finest of all are made of the outer skin of the *thin* plant. *Thimbyu* is the universal sleeping-mat.

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The cloth used in Burma is now, for the most part, imported, as are also the cotton yarns, both plain and coloured. Nevertheless, the domestic cloth industry continues to flourish in the villages. Native textile cotton (*wa*) is of two varieties, one white, the other dun. The cotton, after being culled from the plants, is seeded between wooden rollers. The fibre, caked together by the rollers, is scutched by flicking it off the string of a bow into a basket, where the fibres disperse again.

It is then worked between the palms into flakes convenient for the spinner (*baing-hngin*).

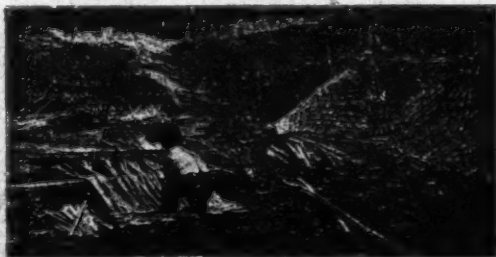
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The plain spindle, common everywhere in India, is obsolete in

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Burma where even the hill-people use the wheel (*yit*). With the excep-

tion of the stuff for the



125. PLAITING WALL-MATS

WEAVING

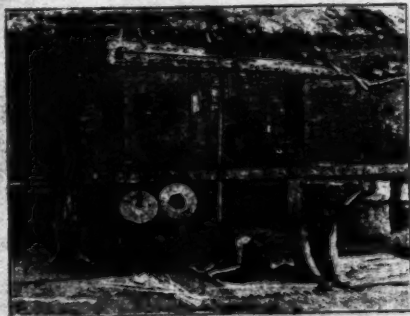
With the exception of the stuff for the ⁵⁹ 386



126. BINDING THE THATCH.

beyond constructing the looms. Women spin and dye the yarn and weave the cloth. The lath of the loom (*lakka*) is of graceful outline—often elaborately carved—and is furnished with two ornamented metal pins, with loose metal rings, that jangle at each swing of the beam, and proclaim the industry of the young woman, to whom this business chiefly falls. Hence it comes that the loom is a favourite *rendezvous*. The same applies to other occupations of the girls, such as rice-cleaning, when the suitor will take a turn at the heavy part of the work and lounge while the sifting goes on. Common patterns of cloth are tartans, for which two or three shuttle-spools are required. The plainest cloth woven is at least shot with a colour different to that of the warp. The intricacy of a pattern is denoted by the number of spools. Scroll patterns (*chrit*) in silk are called *hau-tayd* (hundred-spool). The warp is a cubit wide and about twenty cubits long, which makes a man's loin-cloth (*pauf*). The piece is doubled and its edges sewn together along one side; the turn of the cloth serves as a bag or wallet, according as the piece is draped; it has no lining. The *pauf* is hitched round the loins and girt long or short, according to fancy, without the help of a belt; but elastic belts are now coming in. The slack is worn in a bunch in front (*habingau*) or is thrown over the shoulder.

recluses' robes, cloth is not dyed in the piece, but in the yarn. Dyes used for cotton are also chiefly imported, but the indigenous dyes continue to be used for silk. The Burmans excel in yellows, oranges, deep reds, and rich deep greens, which they harmonise with beautiful effect. Their clear blues and purples are indifferent. Except in a few localities, where weaving is a speciality, the men take no share in the industry



127. PLAITING FLOOR-MATS (see p. 68).

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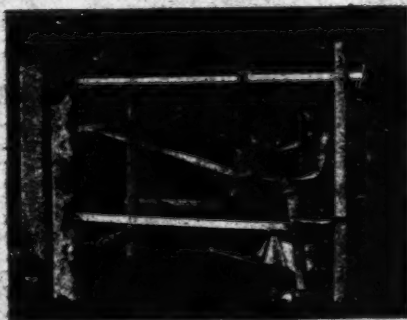


128. CLEANING AND SPINNING COTTON.

For work and exercise the *pass* is girt into the narrowest compass (*kaddung-chait*, No. 407). The women's cloth—*tamlin*—is only three cubits long. To the upper edge of the figured silk is joined a strip of plain dark-coloured cotton or velvet. To the lower edge is joined a piece striped with the colours of the centre-piece, to that again a strip of red silk shot with white, and it is

[178] lined with calico. The *tamlin* overlaps very little (Nos. 136, 137). *Pass* and *tamlin* are the distinctive national dress. Both are in process of being superseded by the more convenient *lindyt*, except for *gala* occasions (No. 34). The *lindyt* is an endless cloth, generally of red tartan, about equal to two *tamlin*, worn like the Malay *sarong*. Men wear their long hair in a top-knot, and frequently use no head-dress. For *gala* they wear a fillet of white muslin round the temples tied in a knot, of which the long ends stand up (*passin-nyat*). Bright-coloured figured silk kerchiefs (*gaung-taung*) are worn in the same way. But more generally hair and kerchief are wound up together upon the head. Women wear nothing on the head except flowers and jewels. They wear kerchiefs (*gaun*) over their shoulders, of the same kind as the *ach's* *gaungtaung*. These kerchiefs were at first of bright Chinese embroidery, but are now damask silk prints from Europe. The fashion of their patterns and colours changes. [178] Jackets were not an invariable part of the Burman costume, but are now universal. The older pattern of men's white muslin jacket (*taing-ma-thein inji*, Nos. 374, 389), and women's white muslin, or coloured and gold-figured gauze jackets (*lassht-inji*, No. 379), are of Indian type. They are now superseded by the more convenient *kadd inji*, of Shan-Chinese type, worn by both men and women (Nos. 115, 288). Over-jackets of imported woollens have also become general. A wrap or blanket of heavy cotton cloth, or of imported broad-cloth (*saung*, No. 184), completes the outfit.

000 No kind of wool is indigenous



129. THE WEAVING-LOOM.

CLOTHING
No kind of wool is indigenous

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or is spun or woven in
Burma. Caesar Frederick
in 1569 mentions woollen
cloth among the goods
brought to Burma, *vid* Ara-
kán. Web vests for boys
and men, of European
manufacture, are becoming
general. The use of shoes
of the European shape is
bringing in the use of socks
and stockings. The ad-
dition of a European shirt
under the Burman jacket

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120. LAYING OUT THE WARP.

makes up the incongruous kit affected by the modern office clerks. With the increased use of body-linen have come the Indian washermen. The coloured stuffs are washed by the Burman women. The native dyes wash well, especially the silk dyes. An alkali-earth (*sappho*) is found in Burma, but soap is of modern introduction, and is now sold in every bazar. Needles used to be brought to Burma from China, as well as scissors, though the latter are also fashioned in Burma; at present both are imported from Europe. Burmans work the needle from them, like other Asiatics. The work is pinned to a cushion at the head of a post planted on the work-box. The use of the thimble was unknown until tailors came over from India, but is now general. The bulk of the tailoring is in the hands of immigrants from China; but their prejudice against the sewing-machine is helping to transfer the business to the Burman women. Nearly every well-to-do family in the towns has its sewing-machine.

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At sunrise the women start with their water-pots for the day's supply, and again before they cook the evening meal, which finishes the day's work. On the morning errand they do the most of their washing. In the evening they carry a spare cloth to change for the one they bathe in, which they wash and coil into a pad to put between the head and the water-



121. BURMESE CARVING OF WEAVING-LOOM.

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BURMA

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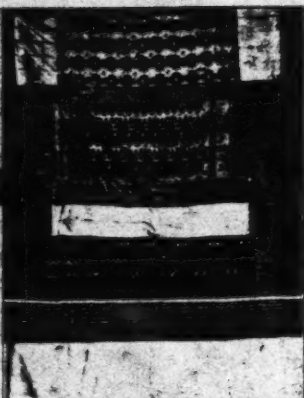
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132. BURMESE WILK CLOTH PATTERNS.

pot. The Burmans bathe in the morning or evening, and not in the heat of the day. Men and women bathe in their clothes and at the same places.

Burmans will travel far to a source of good drinking water. It is stored in porous earthen pots with covers, in which it settles and cools over-night. Rain-water is saved for other uses and stored in large glazed jars (*sin-o*). A coconut ladle is used for dipping the water out, to avoid disturbing the sediment. In the rainy season the river water bears a heavy silt and has to stand for hours. Spring-water is scarce owing to the distance of the Burman settlements from the hills. The ordinary sources are rivers, wells, and tanks.

In the moist region the subsoil water comes up to, or near the surface during the rains, and in the drought sinks twenty or thirty feet. In the dry zone it is sometimes necessary to dig one hundred feet for water. Wells are generally fenced and protected from return and



133. THE SPRING.